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Education

The University of the Arts, Philadelphia, PA, MFA: Studio Art – Ceramics Candidate,
2013

Andrews University, Berrien Springs, MI, MAT: Secondary Education – Art and
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Andrews University, Berrien Springs, MI, BA: Modern Languages – Spanish, 2000

Solo Show

2013, S3 Trace: There and Back Again, Reprise, Gallery 817, The University of the Arts,
Philadelphia, PA

Group Shows

2013, FRESH 2013 Emerging Artist Exhibit, Association for Visual Arts, Chattanooga,
TN

2013, Art Play and the Office, President's Office, The University of the Arts,
Philadelphia, PA

2013, Form, Function & Fire, John C. William Gallery of Art, Collegedale, TN

2012, WIP, Rosenwald-Wolf Gallery, Philadelphia, PA

2012, Two vs. One: CheckMate, Gallery 224, Philadelphia, PA

2012, In Your Space, Gallery 224, Philadelphia, PA

2011, WIP, Rosenwald-Wolf Gallery, Philadelphia, PA

2011, Raise the Roof, Hamilton Hall Gallery, Philadelphia, PA

Awards

2013, MFA Studio Art Faculty Award, Philadelphia, PA

2012, MFA Studio Art Faculty Award, Philadelphia, PA

Bibliography

Casey Phillips, Getting FRESH, Chattanooga Times Free Press, September 22, 2013,
Staff Writer, Warm Reception, Columns, Spring 2013, p. 30

Art Related Experience

2013, Curating, Altered Realities, Group Show Gallery 224, Philadelphia, PA

2013, Curating, Form, Function & Fire, Group show of five ceramicists in Collegedale,
TN

Artist Statement

As a child I remember going on long car rides on weekends. I have fond memories of looking out the passenger window watching the scenery go by. This joy of exploring with a car continued as I began to drive, taking up the weekend drives on my own, going on roads I had never gone on before, with no clear destination in mind. This contrast of moving through space with freedom now confined to the habitual route of the daily commute is a part of my art practice.

The cartographic trace refers to the invisible line of autobiographical data revealing my daily movement however small, over a surface, between buildings, to work, errands, day trips, or longer journeys, it is the art of the everyday. The question I seek to answer through memory, intuition, and digital recording is: how can I manifest the banal act of the cartographic trace into the beautiful.

TRACE: YOUR LAND IS MY LAND IS OUR LAND

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MASTERS OF FINE ARTS, STUDIO ART

The University of the Arts

Philadelphia, Pennsylvania

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Abstract

I think about the space between places. I search for ways to record the invisible, ephemeral act of movement. Through the use of complex and simply technologies I collect habitual movements that I carry out over the course of months and years. These banal movements of the commute are logged through the use of Global Positioning Systems, through intuitive drawings, video, sound, text, and performance. I gather this data and think about how to repurpose them from their original intent to create a new psychogeographic map. These maps are temporal, site-specific works created over days that reinterpret my real, intuitive, and memory traces to create the fiction of place. I am an Assistant Professor at the School of Visual Art & Design at Southern Adventist University in Collegedale and participated in a group show *FRESH 2013 Emerging Artist Exhibit* at the Association of Visual Arts in Chattanooga, TN.

Thesis

I am a creature of habit, part of a system that encourages movement from one place to another. I rise five days a week and drive to work dropping my children off at school on the way. The commutes, regardless of the length, are inescapable, often boring, a binding part of daily life. An element of a greater system that churns into action every Monday as cars pull out of driveways, parking garages, and street to snake through the asphalt arteries of this nation. Each member of the system traces an invisible path; mine intertwined with a thousand others. The cartographic trace is what I manifest in my work revealing the invisible through digital records with a GPS, using memory to draw the trace of a transit, and intuitive mapping to investigate how place is created through movement in space. A banal act, an ephemeral line, can it transcend its state and become beautiful? How are these modes of making (*records, memory, intuition*) similar in character? And what influence do they have on each other as I re-contextualize them to create my work?

Introduction

I contemplate my movement in the expanse between places, demonstrated with a literal, elemental line.¹ Line plots my movement from the micro to the macro; a diary of my daily activity. In my studio practice, I investigate ways to record these invisible movements. Technology is an asset as a tool for collecting ephemeral data such as recording my mouse movements while I work on my computer or a way to chronicle the trajectory of miles that I drive every day. The places I move through are logged with photographs, video and sound. The line I draw with my hand becomes a journal of my intuitive movement. Cardboard cuboctahedron are constructed and kicked along a route I walk as a haptic record. Text documents the duration, the name of streets crossed, walked on, and anecdotes from walks on

¹ ...line was “the most primitive of elements” and drawing was “taking a line for a walk.”²⁰ p. 38 Butler, de Zegher

specific days. A set of predetermined instructions stating left and right turns open up the opportunity to end up in new locations. All these records become elements that I filter to use, reuse, recycle, and re-purpose to imagine a psychogeographic² map in which the language of cartography is used to construct a map of place and time.

Introduction to Research

Maps are pictures

Maps are self-portraits

Maps are manifestations of perceptions

Maps are portraits of the world in the manner in which those preparing them would like the world to be understood

Maps are subjective

Mapping is... an act of power³

- Jai Sen

In the summer of 2011, I read these words by Jai Sen in his essay *Other Worlds, Other Maps: Mapping the Unintended City*⁴ that so succinctly presented the idea of mapping. I wondered how the intuitive maps I drew could become an act of power. I took two rolls of tape, one red and one blue, and went down to the Schuylkill River under the Spring Garden Street Bridge by the Philadelphia Museum of Art and on the stone face of the bridge pylon that faced the museum I created *Redistricting: Your Land is My Land* (Figure 1). I drew the blue tape cartographic meander first and then overlaid a red tape meander over sections of the blue.

² “*Graphy* comes from the Greek *graphein* (to write), a decidedly polysemic word: if geographers “carve,” “draw,” or “write” the earth (*geos*), what about psychogeographers? The Latin prefix *psychē* (breath) adds a zest of soul to the mix, linking earth, mind, and hand.” p. 7 O’Rourke

³ Mogel pp 13

⁴ “This essay reviews experiments in *making visible* through mapping those who are traditionally *made invisible* by mapping.” P. 13 Sen

Conceptually it was a critique on the discussions on voter redistricting that was taking place around the country at the time between the Republican and Democratic parties. The concept was a point of departure for me to create the piece but in itself the piece would not speak overtly to the concept except through the symbolic color of the tape and the way that it was layered. It was a political statement veiled by visual metaphor.

I recorded the meanders with photographs once I was finished. My intention was not to leave the tape up all along, but I wanted to leave some type of record of the event on the wall that was impermanent, so I covered the tape with river mud from the base of the pylon. I then removed the tape away, leaving the mud in place. (Figure 2)

As I was creating the work a group of people threatened to call the police because they thought I was vandalizing. I'll admit it made me nervous; being that it was the first time I had done a public work, what would I say to the police? I assured myself that I was not permanently vandalizing the wall, but I was temporarily taking ownership of that space. Looking back now at the title there was a double meaning, even though I began conceptually referencing takeover acts by political parties, I was also taking ownership of a public space and co-owning the space through the creative act. It was a work of art that spoke to Foucault's idea of heterotopia⁵ in spirit by speaking to the duality between reality vs. fiction, of mapping and ownership within a temporal space.

The power I felt was the liberation to take ownership of a space that was not my own for a period of time, an intervention that allowed me to leave my trace and then, inverse, let time erase it. The temporality of that act has allowed me to move my work from material limits of paper and ceramics to explore other media and spaces. To think more astutely about who owns

⁵ "...simultaneously mythic and real contestation of the space... could be called heterotopology" p. 232 Foucault

what space, and how co-ownership can work. From the photograph that I took of my piece under the Spring Garden Bridge, I printed out a 48 x 48” photograph and attached it in the entrance to Anderson Hall with blue and red tape and named it *Redistricting: Your Land is My Land, Reprise* (Figure 3). The difference with this work was that it was hung in a private building and I had to get permission to place the work and have it hang for a limited amount of time even though it was a public space within that building. Working within these two means opened the door to the power of possibilities in my studio practice and to the power of the creative act. My curiosity was piqued to what could be possible in regards to the idea of the trace and how I can use, reuse, re-contextualize the work and investigate the ideas of material, time, invention, and reality.

Intuitive Meander

I began in 2006 creating invented maps in my sketchbook. There were two influences that I had at the time; one was Andy Goldsworthy, who I was teaching to my students about using natural objects to create works of art through his video “Rivers and Tides”. The other influence was Google Earth. Google Earth gave me an opportunity to travel around the world without leaving my home. I explored areas that I had not been to in decades all with a click of a mouse. I could visit places that I had never been to at all. It was such an amazing experience to zoom in on areas and to look at them from a bird’s eye view. I mimicked this panoptic view in the maps that I created.

My studio work became more serious with the intuitive cartographic meander, a trace of my hand. I had begun drawing them as an unconscious response from looking and photographing out the airplane window on the return flight from Austin, Texas, as well as, a visual response to the circuit boards of the computers that I worked on.

I had first created the drawings on paper and realized that they had the potential to be interesting on the ceramic pieces I had been throwing. (Figure 4) I transferred that black line to a porcelain vessel that I had made, a looping cartographic trace made with an underglaze pencil on a porcelain form. They with rectilinear and curvilinear lines that had a mechanical character on a globe like form. To trace the line was to rediscover the form that I had thrown, the surface topography interplaying with the cartography of the line. An intuitive line moving through space to create a place, the boundaries and limits, explored and unexplored, inside and outside within one continuous looping line, a meander as a metaphor of the left/right decisions that I each day as I move about. They were a “virtual” journey within the confines of my studio done over the course of days.⁶ They were a decorative metaphor for the digital paths I followed each day at work, as well as, the real paths I took home on my commute. A closed circuits of back and forth, a reflection of the system that I am a part of. This act of exploration reflected the movement that I make in the physical world by drawing lines that were predominately rectilinear and by making many left and right turns they reflected the circuit boards of the computers, servers, wires of the system that I maintained. The hand drawn mimicked the digital. It was the nexus of three ideas that I am interested in, technology, ceramics, and mapping. As I created more I was curious to what ends could the idea be exploited.

In the summer of 2011 I realized a difference in my cartographic drawings after spending time in the city center of Philadelphia walking and biking around its rectilinear gridded streets. The characters of the roads that I drove on in Ohio were primarily suburban roads, which moved between subdivisions and topographical areas with a mix of rectilinear and curvilinear roads. When I noticed that my drawings reflected a more rectilinear character, I considered if

⁶ "Place is security, space is freedom: we are attached to the one and long for the other." p. 3 Yi-Fu Tuan

there was a correlation between the roads that I drove on had an influence on my intuitive cartographic drawings.

Global Positioning System Record

On January 31, 2102 I began the process of answering the question of how does my driving influence my drawing. From that day forward I have recorded my daily driving habits with a GPS app on my iPhone called Motion-X GPS from when I first leave my house in the morning until I pull in for the last time at night all within all twenty-four our period. Every morning I then email the file to myself and reset the app to start recording again. I have continued this ritual of recording all the driving that I do everyday for the last twenty –one months (Figure.

I have created some conditions; I only record the physical driving that I do. If I am a passenger I don't record the drive. Driving has been an important form of transportation for my commute that is why I have focused recording it with a GPS. As I read about Guy-Ernest Debord and the Situationaist International, Richard Long, Francis Alÿs and Jeremy Wood who used walking as the bases of their work, I decided the car and driving would separate my work from theirs.

My driving can be categorized into four different areas at this time. The first is, the commute to and from work. (Figure 6) The second is the drive to run an errand. The third is the drive to explore new places. (Figure 7) Within the third category there are three sub categories. The first is to explore new places with a destination. The second is simply a driving drift or meander.⁷ (Figure 8) The third is a new type of drift that I call the predetermined meander. (Figure 9) That uses a set of left and right instructions to end up at an unplanned destination.

⁷ “The practice of de-familiarization and the choice of encounters, the sense of incompleteness and ephemerality, the love of speed transposed onto the plane of the mind, together with inventiveness and forgetting are among the elements of an ethics of drifting...” p. 7 O'Rourke

In my studio practice I have only presented the GPS record with digital or digitally derived media. I have displayed it with a projector; laser etched, and printed them digitally.

The digital line has a very different character than my hand drawn lines. They are very organic and look like some cryptic alphabet or EKG readout. They relate more closely to the hand, which is an interesting juxtaposition. The hand feels mechanical and the mechanical feels like the hand.

Memory Trace

In the summer of 2013 I came back to the wall as a ground for my work and began drawing from my memory of moving along a path on one of my studio walls. This shifted the work from being public to a private act. It evolved over the course of the summer and ultimately even though it was going to be temporal, I was able to revisit it every day. Working on a studio wall also gave more of a gallery experience and aesthetic that I could consider in my work.

There are routes that I have driven so much that I can retrace them within my mind's eye. At the same time other memories had definite pockets of black between vivid images of the route. I was curious to see how a memory route might look like. I began to draw these memory traces going back to the earliest memories that I could conjure up from my childhood. The earliest memory was when I lived in Uruguay between the ages of three and four. I then closed my eyes and let my hands retrace my steps. I did this again and again focusing on recreating those routes in my mind's eye and then let my hand retrace those movements. The lines became very different than my intuitive mechanical lines. They fell somewhere between my GPS drawings and the mechanical lines. They also have this childlike quality to them. I also noticed that when I was drawing them I was moving my line to the orientation of me moving through the space so that it was more of a left/right/straight orientation rather than a compass orientation,

especially when I was drawing a return trip.

These memory traces I began drawing on the walls in my studio. I built up lines by first using an H pencil. I would then return each day and build up more traces with 2B, 4B, 6B, and 9B pencils. The first couple of days the each trace was by another and they did not overlap. As I added more and more memories my lines became thicker and I began to use more of the wall. Soon traces began overlapping previous work. I also began to add blue, red, and green colored pencil lines. I used these colors specifically because they relate directly to colors that I use in my GPS. As the weeks progressed I added acrylic markers of varying widths to the drawing. The work began to take on the characteristics of a psychological map that referenced place in an abstract way. This work provided a break through in my thinking about mapping and cartography. Where as before, I was thinking about mapping my movements or creating an invented map they seemed disconnected. Now with adding memory it provided a more holistic way about thinking about my trace versus the idea of mapping, which was the subject all along. Making the invisible trace visible.

Analog Trace

Walking around Philadelphia I considered other ways to record my walk other than to use a GPS. I wanted to differentiate my walking record from my driving record. The first walk I did was to use an icosahedron made out of particleboard. I video recorded the walk of me kicking the icosahedron from my studio to my house using my iPhone. This process destroyed the icosahedron, but it gave me the opportunity to think about using another material that would record the walk and be able to hold up to it. So I created a cardboard cuboctahedron to kick down the street. (Figure 10) When it was dry they held up fine, the only problem was if they got wet they would start to fall apart. If it were really raining then they would completely destroy

themselves from the water. I am still looking for a material that can reveal the texture of the environment as it bounces along the street but still hold up to the rain.

Textual Record

The summer of 2013 was especially fertile to think about different ways of recording my movement. (Figure 11) I began recording the time that I started my walk to school and what streets I would cross and where I would turn left or right. I also did this for different types walks that I took to a specific destination. There were two objectives in this act. One was to learn the streets that I was taking. And then thinking about the text and reducing the amount of textual information that I needed to convey that movement. I also record different incidents that stood out in my walk along the way i.e. conversations that individuals were having, dogs barking, songs playing, etc. Two things happened to me while I was doing this, one was that I was becoming more aware of my surroundings but at the same time, because I was recording information on my phone, I was also unaware of my surroundings. So there was this movement between two different types of consciousness.⁸

Psychogeographic Map

Up until the summer of 2013 I had explored the intuitive trace and the GPS trace independently. I had strict rules about what I could do with each. With the GPS recording I wanted to keep it all within digital means. So I would only present the work either by projection, inkjet printer, or laser etching. On the other hand with the intuitive line I used my hands to create the work so I used pen and paper, tape and paper, tape on walls, found objects, ceramics, pencil, marker, spray paint to create my intuitive meanders.

All that changed when I decided to mix all three elements together for an installation at

⁸ "...space can be variously experienced as the relative location of objects or places, and - more abstractly - as the area defined by a network of places" p. 12 Yi-Fu Tuan

the AVA in Chattanooga. (Figure 12) This was the first piece in which I brought together my GPS drawings on Plexiglas, my text based recording of my walk, memory drawings, and I used tape to create an intuitive map on which I covered the wall with porcelain slip and then removed all the tape. I continued to recycle work from text and Plexiglas etchings of my GPS records. In doing so my studio work has evolved from drawing intuitive maps to investigating how to reveal my invisible trace and how that information can be reimagined as a psychogeographic map. I'm interested in the information not as a stand-alone work but how can that data be reimagined as a different cartography, the mixing of the invented with the real as a fictional place.⁹

I continue to explore this idea of mixing the three to create a psychological cartographic trace, that references place as an abstract map. I would like to use these steps to create site-specific works at different locations around the country where I would spend some time getting to know the place and then use that data to create a psychogeographic map of that place as I have experienced it.

Materials

Ceramics and paper are central materials to my work. Paper has become my prototyping material in which to think about what my ceramic pieces would look like. From my first meander drawn with pen on paper. For me there is such beauty in a clean black line on a field of white, such starkness and contrast. It embodies the literalness of the work, line as a path.

The first summer I was in Philadelphia I would walk on the streets and in alleyways and see different walls that spoke to me to map them with tape.

I use ceramics as a more permanent object by creating a cuboctahedron, a 14-sided polyhedron, made up of triangles and squares, which looks like an exploded cube. This form is a

⁹ "reality is its own best semblance" Zizek

node to the minimalist influence of Donald Judd, Carle Andre, and Tony Smith of the mid 60's. Not minimalism but yet it still exhibits a geometric form. It references man made objects and it is austere. These different attributes appealed to my sensibility. I wanted to use a form that was not a globe or as circular as some other polyhedron. I want to use a form that could be a metaphor on multiple levels. When I would draw on them I considered each plane as a metaphor for time, each face being a different time. This way when I used line to draw from one face to another it was like linking up two different time periods. There are also fourteen faces so that it could work as a two-week period.

I cast these forms in porcelain slip and create them with no opening. I want them to have a reference to ceramic tradition so I created them to be about 9 inches in height that references the body in size. Ceramics is utilitarian and it references the body by how it is used. I teacup fits in the hand, and how we can hold them. The polyhedron is the size that fits but because of the geometry it becomes this thing that is not comfortable against the body. It's working against it. It feels more machines like where we have to adjust to it. I'm inverting the function from utility of vessel to object that contains concept on the surface. The line seems decorative and arbitrary. Like it is trying to communicate something or reference something, Native American culture, or ancient cultures. It feels cold and esoteric to the viewer, and not completely relatable. This is the intention is to create an object that is interesting but yet impenetrable.

Ceramics has a history of being one of the more enduring objects on the earth. We find in archeology objects that are very old made of ceramics even if they are just shards. Something appeals to me about this sense of permanence that is imbued in the material.

I do use ceramic slip in its wet state as well as a layer on my drawings that reveals an ephemeral quality to it. In its unfired state it becomes a material of only a fleeting moment.

Which for me is also a play on the temporal nature of our journey of life. I am here for a short time and then I am gone. I was at this place for a time and now I am gone. That idea of impermanence is important to my work. I use time and temporal in my work. I am interested in reusing components of my work in different ways, recycling, reinterpreting, reconfiguring, and retitling to create work that speaks to all these things of when I was here.

How I view myself on this earth has changed in the last six years. With the advent of smart phones I know now in real time where I am on the earth through the context of virtual reality by displaying that place on satellite imagery on my phone in a way that I had never known before, with a panoptic vision.¹⁰ With GPS technology my movements on the earth can be tracked in real time allowing me to understand my location in the world. The idea of mapping my movements came about from wanting to know how my driving influenced my intuitive maps. Artists such as Jeremy Wood, and cartographer Andy Woodruff, create work in which they trace their movements over the course of a year. They always present their work in relationship to a map of where they are. One of the things that I have done is remove the pictorial background of the city and abstracted it to a white background revealing only the line. I have also standardized the presentation of the work so that the daily routes are not to the scale of the drive but to the scale of time. This act reinterprets the data into something different. This knowledge has helped me understand what parts of the world I have experienced and what parts I have not experienced. As Martin Heidegger explained with the idea that “we interpret our activities and the meaning things have for us by looking to our contextual relations to things in the world” (Smith).

The cartographic trace that I engage in, is the act of knowing in the act of discovery. The line becomes what I know, and the surface around what I don't know, a meander exploring the

¹⁰ “It allows one to read it, to be a solar Eye, looking down like a god.” P. 92 de Certeau

unknown, and delighted when I end up in a place I know, and how those two trajectories converge. But it's not just about exploring, I'm interested in the commute from one place to another. The habitual obligations of the every day, they show the narrowness of the world that I know, constraints created by life obligations.

Through my work I combine the real, memory and intuitive line to create a "heterotopic" map, per Foucault's idea of "...simultaneously mythic and real contestation of the space in which we live, this description could be called heterotopology" (Foucault p. 232) Which brings in to question the "realness" of the map, or a conflict in the viewer which parts are authentic and which are arbitrary similar to the piece. This is very similar to "Re-enactment" performance video done by Francis Alÿs, in which two simultaneous projections of a real and reenacted event take place, as a view I question which one is real and which one is the reenactment.

Alÿs's performances work has influenced me to incorporate it into my own studio practice through kicking cuboctahedron as an analogue record of my walks. Tony Orrico's work has influenced think how performance can be a part of creating my larger wall pieces.

I'm not just interested in creating visualizations of my movement, as I am interested in creating new topologies through the cartographic trace, in which the map becomes a temporal psychological geography reflecting that same temporality in which I exist.

Time

Passage of time is another element in my work. Many of the pieces I make have a very temporal sense to them. I put up pieces that only last a few minutes to a few weeks. They have an expiration built into them. These pieces that I create directly have this attribute. Other pieces have a sense of longevity and those pieces are my ceramic work. Each stage of building a ceramic piece has fragility to it until the final firing. These pieces then when they turn from clay

to rock have a sense of permanence that none of my other works have.

Travel through space is temporal. So it is fitting that my work reflects that act. Following deer paths through the woods, or the mountain goat paths in the Rockies the earth reveals these animals movements. The animals may not be seen but the evidence of their movement is revealed. Paths have been a part of the history of man as they migrated from one area to another or traded with other cultures. The earth revealed their trace.

Today roads, power lines, gas lines, reveal mans mark upon the earth. Technology provides the means of revealing that trace in a virtual way. Jeremy Wood recorded the mowing of his lawn over the course of ten years beginning in 2004 (?) as I now use the same technology to record my drives.

Artists

I had the privilege to see the Francis Alÿs exhibition at MoMA in the summer of 2011. This was the first performance artist that resonated with me conceptually. I found the substance of his work fascinating especially in this work *Sometimes Making Something Leads to Nothing* Mexico City 1997, in which he pushes a big block of ice through the streets of Mexico City until it finally melts, revealing a temporary trace of his movement with the sliding ice yet keeping a more permanent record with the video recording. This helped me to think about my own records of my work and the temporal nature of it.

Gabriel Orozco work I saw at the Guggenheim in the fall of 2012 in NY. What I found fascinating about his work was the way that he photographed the objects that he collected at a 1:1 ratio. So when you looked from object to object in the photograph they all looked the same size. When you went to identify the object installed on the floor in the center of the room you realized that they were all different sizes. This play with reality has influenced my work with

scale especially with presenting my digital work. Systemizing the scale to invert and homogenize length of each days' trip equalizing them.

The work of Jeremy Wood 9 has also been an influence in regard to recording my movements with a GPS. I first came across his work showing everyday that he mowed his lawn over nine years.¹¹ Another piece that He did was to record everywhere he went for a year. These two pieces influenced me to also start recording my driving. Where we diverge is that he keeps his records within the context of a map of the city he lives. So all the routes are to scale to the city. Where as I do away with the scale of the city and recreate a separate scale that reveals the line vs. revealing a specific route. The line becomes more important.

Conclusion

My studio practice has expanded over the last two years in these ways, I have created temporal, site-specific work, use of materials has evolved from primarily using ceramics to a variety of other media and dimensions, and thinking of performance and making as a unified act of creation. (Figures 13,14,15) Conceptually, I have evolved from primarily thinking of the line as a metaphor for the journey to thinking about how the trace of the invisible journey, actual or invented, can be manifested through, digital mean, analog means, text, common objects and sound. I'm interested in re-interpreting and transforming different activities, i.e. driving, walking, invented, etc. to use the language and symbols of cartography to create a heterotopic mash up of the real and fiction. I'm curious to investigate what possible meaning that this new psychogeographic map might have.

¹¹ Jeremy Wood, *Nine Years of Mowing*

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Images



Figure 1 *Redistricting: Your Land is My Land* 2011 48" x 36" Tape (temporary)



Figure 2 *Redistricting: Your Land is My Land* 2011 48" x 36" Schuylkill Mud (Tape removed)



Figure 3 *Your Land is My Land: Reprise* 2011 Dimensions Variable with a 48" x 48"
Photograph, Tape



Figure 4 *Cartographic Vessel* 4.5" 2011

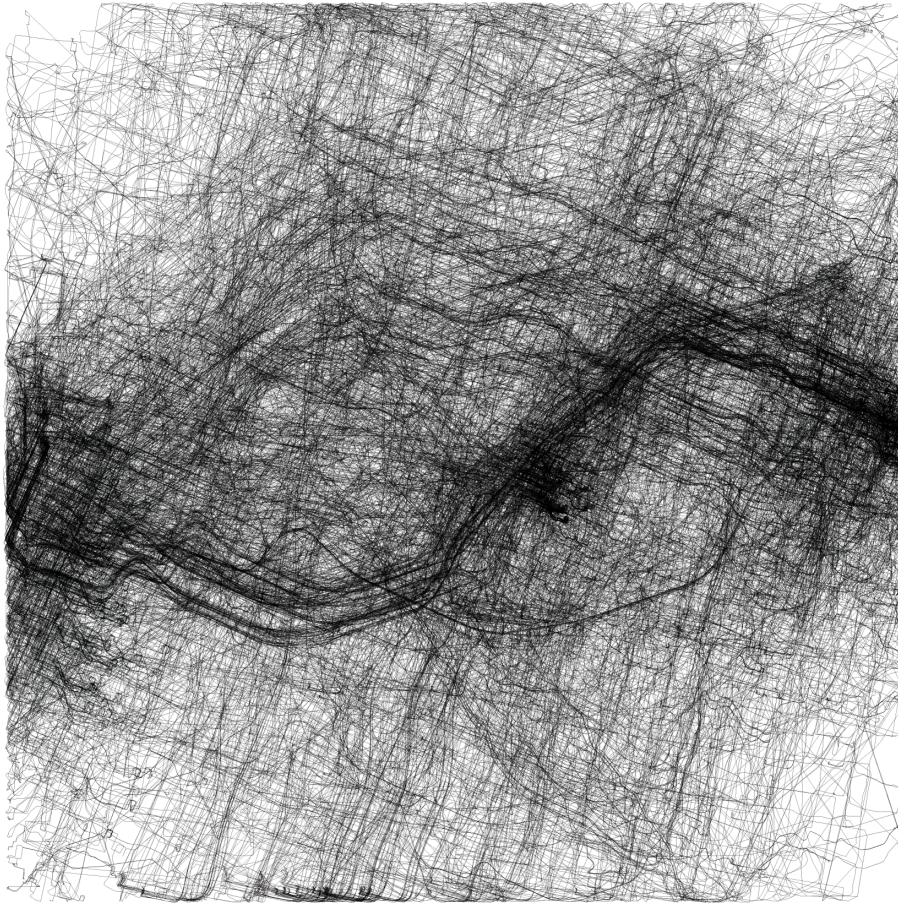
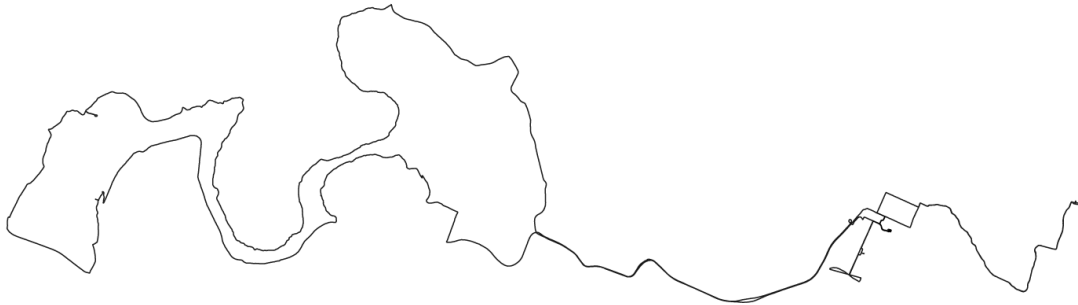


Figure 5, *592-Days S,M,T,W,Th,F,S* Variable sizes, 2013

Jan 31, 2012 6:10 pm



Figure 6, *01312012-Y1D001*, GPS Record, 2012



Y2D212
Oct 4, 2013 7:48 am

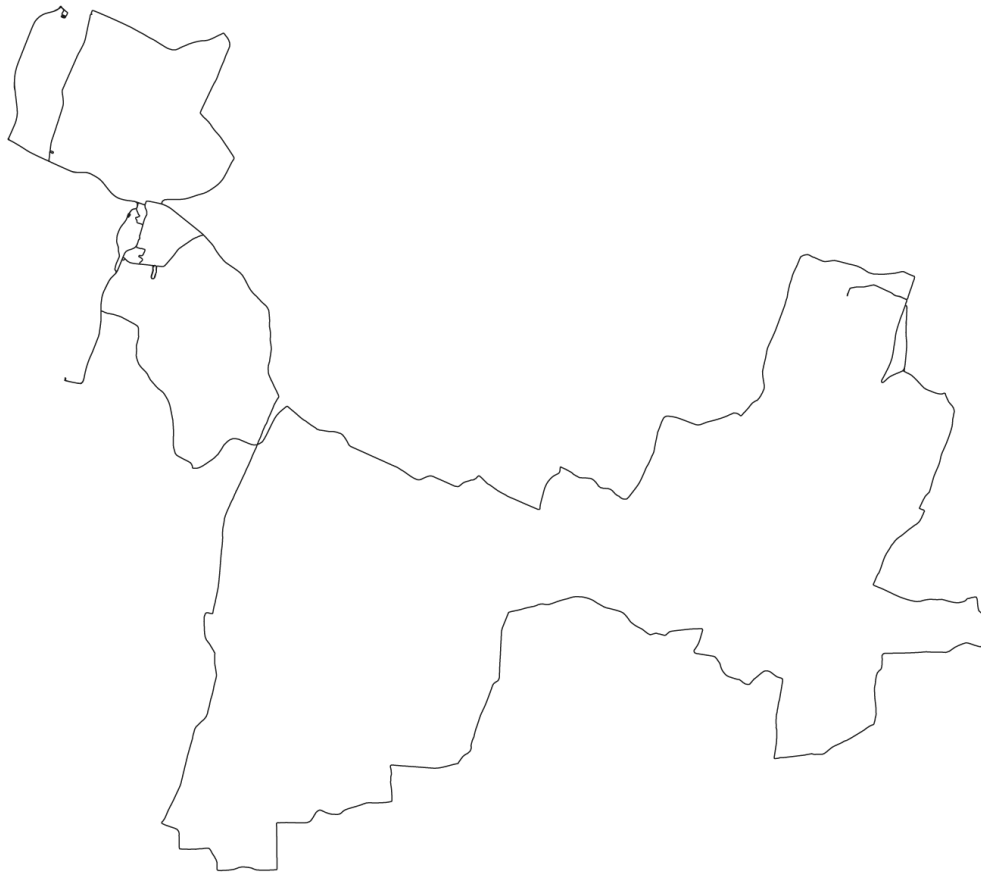


Figure 8, *10042013-Y2D212*, GPS Record, 2013

Y2D245
Nov 6, 2013 7:42 am



Figure 9, *11062013-Y2D245*, GPS Record, 2013



Figure 10 *Analog Trace: Four Kickabouts*, cardboard, 12 inches, 2013



Figure 11 *Detail Memory Trace: Text Record*, 8.5 x 11 inches, Label, 2013



Figure 12 *Philly Trace*, dimensions variable, installation, Mixed Media, 2013



Figure 13 *592 S,M,T,W,Th,F,S* 336" x 48", Graphite, Pigment, 2013



Figure 14 *Memory Trace*, 120" x 120" Mixed Media, 2013



Figure 15 *30 Months & Residue*, Dimensions Variable Mixed Media, 2013